The Shakespeare Newsletter

Vol. X: No. 2 "Knowing I lov'd my books, he furnish'd me . . ." April, 1960

Canadian Festival Opens with King John on June 27; School Program Extended

Almost 225,000 tickets were available for sale at the Stratford Shakespearean Festival in Stratford, Canada, when the box office opened on March 14. Authorities hope that this number will be purchased for the three play season which opens on June 27 with **King John** under the direction of Douglas Seale. Julie Harris, Christopher Plummer and Douglas Rain are starred in the title roles. Designs and costumes for this play and **R & J** were executed by Tanya Moiseiwitsch who has been associated with the Festival from the beginning. **A Midsummer Night's Dream** directed by Douglas Campbell and designed by Brian Jackson will star Kate Reid, Tony van Bridge and Leo Ciceri. **Romeo and Juliet** under the direction of Festival Director Michael Langham stars Miss Harris, Mr. Plummer, and Bruno Gerussi. The plays open on successive evenings at 8:00 p.m. The premiere hours have been moved to 8:00 p.m. to give reviewers time to write their criticism for the morning papers.

The cast has been recruited from veterans of former productions and new talent from Canada and the U. S. One of the new appointees is Leo Ciceri who is an alumnus of Old Vic and the Stratford Memorial Theatre.

Additional student performances have been scheduled for September. Last year more than 15,000 secondary school students were entertained.

Connecticut Students Have Live Shakespeare Classes

Theatre in Education, Inc., a non-profit, tax-exempt corporation has brought live Shakespeare to over 100,000 students in the Connecticut public schools in the past five years.

In the March 14 - April 8 tour just completed scenes from **Henry V, As You Like It,** and **The Taming of the Shrew** were presented by professional actors to high school students in their regular assembly periods in thirty-nine schools. Many students got their first taste of live theatre. They return to their text with renewed interest and their schools frequently go on to produce a whole Shakespeare play by themselves.

Marchette Chute, widely-known author of **Shakespeare of London** and similar books has written the introductory narration to each of the scenes.

Memorial Theatre Plans London Branch

The young Peter Hall who has come to Stratford with many innovations has announced that arrangements have been virtually completed to guarantee a London theatre for the Stratford company for the next five years. The Aldwych theatre in West End, formerly the home of farce will probably be used.

Mr. Hall's new plan is to present an all-year program even to the extent of commissioning new plays which can be freely written without the hampering restriction of a small cast. A semi-permanent ensemble of about thirty actors will be built with actors alternating between the two cities. The London theatre will have a Shakespearean play from Stratford, but the emphasis will be on new plays and standard classics. The London theatre will open in December, 1960.

The stage in Stratford is being altered so that the proscenium arches will be disguised, the apron extended by three and a half feet and narrowed at the apex and seats placed around the sides of the apron. Mr. Hall says that the new stage will be "the nearest thing to an apron stage in a proscenium theatre." The stage is to be raked slightly forward and in the center a turntable 26 feet in diameter. The London stage will also have a turntable. The whole idea is to get away from a picture frame which presupposes a series of pictures. The use of the turntable still suggests that scenic effects will still be a staple of Stratford productions, but not enough to detract from the balance desired between spectacle and verse speaking. It is Mr. Hall's intention to "establish an acting style that is recognizable in all our productions—modern and classic—as Stratford's own."

The Two Gentlemen of Verona opened at Stratford on April 5; **The Merchant of Venice** on April 12. **Twelfth Night, The Taming of the Shrew, Troilus and Cressida,** and **The Winter's Tale** also are scheduled.

New Library Building Planned for Stratford-upon-Avon

After two years of unpublicized planning the Shakespeare Birthplace Trust recently announced plans to build a $300,000 library flanking the north-west side of the Birthplace garden. A three foot wide model of the Birthplace and the adjacent grounds did not bring the expected controversy over the construction of a modern edifice next to the sixteenth century landmark. There was a flood of letters when the plans for the modern Memorial Theatre were announced a generation ago. The Mayor of Stratford, Councillor F. W. Parrott lauded the project saying that "it's no use living in the past. You cannot keep putting up buildings to tone with others in the neighborhood."

The new building will comprise a library in which will be amalgamated the resources of the Birthplace Library and the Shakespeareana belonging to the Governors of the Memorial Theatre, administrative headquarters, and a study center. The Royal Fine Art Commission has approved the design and setting of the building.

About $75,000 has thus far been allocated for construction by the Trust. Because of the international aspect of the building it is hoped that educational foundations will contribute to the construction. The editor of the **Stratford-upon-Avon Herald** (Dec. 4, 1959) expressed the hope that help would come "from abroad, where the name of Shakespeare is possibly held in higher esteem than in this country."

Director of the Birthplace, Mr. Levi Fox has announced that if all plans are approved, construction will begin in the fall of this year.

Twelfth Night, Tempest, and Antony and Cleopatra at ASFTA

After a pre-season five week run of **The Winter's Tale** which opens on April 25 with a fine cast under the direction of Jack Landau, the regular season of the American Shakespeare Festival Theatre and Academy will open on May 31 with **Twelfth Night** starring Katherine Hepburn and Robert Ryan in the title roles.

The sixth Connecticut season will also see **The Tempest** which joins the repertory on June 14 directed by William Ball, and **Antony and Cleopatra** which will be added on July 22. Miss Hepburn and Mr. Ryan will also star in the title roles of the Roman tragedy. This play and **Twelfth Night** are both under the the direction of Jack Landau. Earle Hyman has been signed to play Caliban.

Rouben Ter-Artunian for this year has discarded the venetian-blind settings of former years and since December has been constructing a new semi-dome-like structure fashioned out of plastic forms in the shape of translucent petals. This will be backed up by a cyclorama off which light can be bounced to enhance lighting effects. The steeply raked stage will remain.

Guthrie to Direct Hamlet

Tyrone Guthrie has agreed to direct **Hamlet** for the opening of the 2,500 seat amphitheatre in Central Park New York City in 1961.

Mr. Guthrie has already decided that the play ought to be done in modern dress because period costume would tend to romanticize it. But as Mr. Guthrie conceives the modern dress costumes, they will cost more to make than period costumes.

The extent of Mr. Guthrie's patronage of the free festival can be imagined by the announcement that he has agreed to accept the $300 fee customarily given to the other directors who take part in the annual program.

Free Shakespeare Week!

The Mayor's permanent Committee for Free Shakespeare and Mayor Robert F. Wagner of New York City proclaimed April 23 to April 30 Free Shakespeare in the Park Week. During the week the Committee hopes to add $50,000 to the $52,000 already collected. $11,000 is needed to mount **HV, M for M,** and **the Shrew** for the free summer festival.

Revolutions in Elizabethan Staging

In commenting on Peter Hall's twenty-six foot turntable on the reconstructed stage of the Stratford Memorial Theatre, Edmund Gardner thought it best not to use the punning comment "Revolution in Stratford staging," but I am not adverse to the pun because it carries along with it one of the ironies of modern staging which is still seeking to be "Shakespearean." Shall we treat the matter as a paradox and forget about it, or is there still some semblance left of Elizabethan staging which can be properly used without commingling of modern turntables and halfapron — halfproscenium techniques.

From what we seem to know at present and from intelligent conjectures, the Elizabethan apparently did not mind sitting at the sides of the apron even while the actor on the stage had his back to him concealing his actions and throwing his voice in the other direction. It would seem to me that the development of our picture-frame stage was a natural development in improving the sight lines so that all spectators could see equally well. The apron was given up — gladly. At Stratford in Canada I have been much disconcerted by having actors stand with their backs to me and attempting to avoid the difficulty by making a 180° circum-ambulation around the character being addressed to that all spectators might have at least a few moments of seeing his face and hearing the lines directly. At Antioch College during the historic Shakespeare Festival there (1953-7) much of this distraction was eliminated by having an apron, but yet keeping the entire audience in front of it. From pictures, it seems that Oregon's festival seats its audience in a similar manner. In other words, we take the play out of its picture frame but still seat the audience as though it were a picture-frame stage. The play's the thing, and the specator must see and hear it.

Edmund Gardner of the Stratford Herald notes Peter Hall's plan of putting seats around the sides of the newly elongated apron and blurts out, "I cannot for the life of me think of anyone who would want to sit there."

The situation today is that we have either an apron stage theatre which functions like a proscenium arch theatre or we have an apron stage theatre in which some people are going to be rather disastrously seated. I for one have ducked my head more than once when I saw, you must pardon the expression, actors spewing saliva into each others faces during thundering speeches on the stage. I am sometimes of the opinion that putting the action a little farther away from us increases the romance and the drama. I do not have to be ducking saliva, swords, actors rushing around me from all the fluid exits and entrances, or to be in the midst of the "dynamic action" to enjoy a play. I can even cry in my own home before a TV screen.

Then too, because we seem not to want to accept the DeWitt drawing, we run riot with other ideas and build inner stages, upper stages, stages raised only by steps, transpicuous stages, arena stages, and stages with stairs and steps which do nothing but give an actor something to do with his legs when he has nothing else to do. Hofstra this year—after ten years—decided not to use its "replica" stage and plans to use it but every other year. In commenting on this change, director Bernard Beckerman admitted that the new stage would give much "more facility than is afforded by the confining balconies and curtained chambers on the Globe." They too are experimenting with turntable and use of a bridge-type structure linking a stairway at the left side to a balcony area at the right, which, it is claimed, will enable the action of the drama to flow across the stage, and from level to level.

Apparently the 20th century attempt at "Elizabethan staging" is something of a farce. What we seem to know—sitting around the sides, and use of belows, inner and upper aboves— does not work. I once thought the attempt to go back to aprons was merely a concerted plot to avoid the necessity of scenery, but I have seen proscenium Shakespeare without scenery too — Shakespeare's lines were scenery enough.

The simple truth is that we do not know enough to be sure of anything. Or perhaps, like world peace, the means are available; we just have not found anyone to make it clear and definitive enough to eliminate the innovations currently introduced on the excuse that since we don't know we can do anything.

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SHAKESPEARE SEMINAR AT STRATFORD FESTIVAL

In conjunction with the Canadian Shakespeare Festival at Stratford, Ontario, Canada, the Universities of Canada are jointly offering a Shakespeare Seminar from July 17 to July 22. The Seminar will center around the three plays (KJ, MND, R&J) on the summer program of the Festival. Fees ($80 for all expenses; $55 without room and board) include good seats for each of the plays.

Charles Jasper Sisson, the noted scholar and Shakespeare editor from the Shakespeare Institute at Stratford-upon-Avon will lecture on "King John" and "Shakespeare the Writer"; Robertson Davies, playwright, critic, and editor will lecture on "Shakespeare—what else?"; Tyrone Guthrie the famed director of drama and opera has for his subject "Shakespeare, study or stage?"; and John Cook, Stratford composer will discuss "The Music in Shakespeare's Plays." Another group of directors, and editors, and professors are also scheduled for lectures. The purpose of the Seminar is to "develop a deep understanding of the challenge and technique of presenting Shakespeare to a modern audience" by listening to a corps of able directors, critics, actors, and scholars.

Write Peter D. Smith at McMaster University, Hamilton, Ontario, Canada, for additonal details, or to SNL for an attractive folder with full details.

Phoenix Theatre Has Pageantry & 3 Plays at Fourth Festival

Henry V, Romeo & Juliet, and The Tempest were presented by the Alfred Knight Shakespeare Section of the Phoenix Little Theatre from March 31 to April 9. Accompanying the festival was a program of Music, Minstrelsy, and Madrigal Dancing. Henry V was directed by Robert Aden, of the PLT; R & J was directed by John W. Paul of Phoenix College with actors from the college; and The Tempest by Peter R. Marroney of the University of Arizona with actors from his campus. Lectures on each of the plays were given a few weeks prior to the plays.

Oregon Festival Offers Five Plays in 41 Day Festival

An advance sale double of that for the same period last year indicates a growing interest in the famed Shakespeare Festival in Ashland, Oregon. Four plays, and for the first time a non-Shakespearean play, are scheduled. The Taming of the Shrew (directed by Robert Loper) will open the season on July 25 to be followed on successive days by Julius Caesar (Jerry Turner), The Tempest (James Sandoe) and Richard II (Richard Risso.) John Webster's The Duchess of Malfi (James Sandoe) will be offered on two days only: Aug. 22 and 31.)

The Annual Institute of Renaissance Studies under Executive Director Margery Bailey of Stanford University is again offering courses in Elizabethan Staging, Period Style in Acting, Tudor music for instrument and voice, Directing, Shakespeare, Renaissance Art, Comedy and Tragedy, etc. Scheduled for a series of three lectures is Dr. Glynne Wickham of the University of Bristol whose important Early English Stages, 1300 to 1660 (Vol. 1) was recently published.

11TH ANNUAL FESTIVAL AT SAN DIEGO, CALIFORNIA

Julius Caesar, As You Like It, and Hamlet will be staged in the Elizabethan manner during the 11th Annual National Shakespeare Festival in San Diego, California. Julius Caesar under the direction of William Ball opens the season on July 5. As You Like It and Hamlet open on July 12 and July 29 respectively under the direction of Allen Fletcher. The Festival runs until September 4.

Mr. Fletcher, an instructor in classic acting techniques at Carnegie Tech received a Fulbright Award to study Shakespearean acting in England in 1956. William Ball, a Ford Foundation Fellow will act Hamlet, a role he also performed at the Old Globe Festival five years ago. Graig Noel is Supervising Director . The theatre is called "the only functioning replica of Shakespeare's original Globe Playhouse."

Last year R & J, L.L.L., and I H IV were staged.

Shakespeare Studies in the U. S. S. R.

The following are abstracts from Shekspirovski Sbornik (Shakespeare Miscellany) 1958, Moscow, U.S.S.R., pp. 604, a beautifully illustrated volume of studies of Shakespeare, edited by A. A. Anikst and A. L. Stein. Abstracts in English are appended at the end of the volume.

Stanislavsky's Plan for Staging "Othello"

B. Singerman

"Othello" was the last of Stanislavsky's Shakespeare productions. Written for the Art Theatre while Stanislavsky was living in Nice in 1930, the plan includes an original interpretation of the tragedy and a profound essay on general problems in staging Shakespeare. Stanislavsky's is an objective-historical approach to Shakespeare: the conflict and the characters of the tragedy are linked up with social conditions and the clashes in the epoch. "Othello" is thus lifted out of the restricting encirclement of psychological and abstract moral problems.

Stanislavsky breaks away from accepted critical and theatre interpretations in maintaining that the tragedy flows not from the singular traits of the Moor's wild African nature, but from the clash between the Moor's "romanticism" and the prosaic, calculating, ungrateful world of Venice. The Renaissance epoch is therefore characterized by a profound duality: on the one hand it produced such exalted, whole-hearted romantic types as Othello and Desdemona, on the other-cruel individualists like Iago and prosaic, dull Roderigo.

Stanislavsky gives us his own conception of Othello, naive and childlike, pure in heart and gentle, cast against a background of the conflicting, contrasting Venetian scene.

Stanislavsky's idea was taken by the entire Soviet theatre as a basic principle for Shakespeare productions. It paved the way to the brilliant performances of the thirties, which struck a new note in stage presentations of the work of the great English dramatist.

Common People in Shakespeare's Tragedies

O. Ilyinskaya

In tragedy, the story of the hero reflects conflicts universal in scope and time, affecting the people and the history of the world.

Objectively, the foundation of Shakespeare's tragedies is England's transition from a feudal to a bourgeois social order.

The upheaval of the 16th and 17th centuries involved not only the feudal aristocracy, but also broad masses of common people, driving peasants from the land into conditions of harsh exploitation or pauperism.

Courtiers and humanists intellectuals clashed with the new order; and in the agony and death of Shakespeare's Renaissance man we are shown the profound sufferings of the mass of people. The people's destiny in "Julius Caesar," "Hamlet," "Othello," "King Lear," "Anthony and Cleopatra," and "Coriolanus" is connected with the fate of Shakespeare's leading characters, whether the people appear on the stage as a mass or whether they are represented by servants and plebeans who suffer misfortune or death together with republican Brutus, patrician Desdemona, royal Lear and army chieftain Antony.

Shakespeare — Playwright of the People

A. Anikst

Shakespeare's art is universal in being an integration of the nation's finest cultural qualities, in its democratic and direct appeal to the people. We cannot agree with those modern Shakespeare scholars who would present his ideas as reflecting a medieval concept of life. Like Bacon, Shakespeare belonged to the new humanistic outlook. Both men were actuated not by traditional views, but by a vital sense of their time. Shakespeare's mind was free of theological restriction; he conceived of life as the product of men's actions. In him we find no biased, dogmatic morality, which does not mean, however, that his art was amoral. His was an ethic code reflecting the natural morality of a people in a epoch when medieval proprieties were no longer binding upon men, and when the new bourgeois morality was not yet established.

The picture Shakespeare paints of the people is not coloured by sentimentality; it is realistic in every detail. The people in Shakespeare is no bowed mass of slaves, it is a complex and varied community of personalities, fully aware of mutual ties. Shakespeare did not condone the people's attempts to alter the course of state affairs through revolt; but he passed a similar condemnation on those among the ruling classes whose egoistic strivings led to violation of the peace and the disruption of the nation's unity.

Shakespeare's heroes are taken from the upper strata of society, but their excellent moral qualities are not the exclusive property of the aristocracy. The higher a man's position, the greater his moral responsibility.

In depicting men's efforts to achieve personal liberty, Shakespeare shows the tragic contradictions arising out of clashes between man and man, and between man and his social milieu. Here too are life's paradoxes; men's virtues are transformed into vices driving them to destruction.

Tragedy in Shakespeare is never a source of pessimism. Faith in a future in which life's contradictions will find satisfactory solutions is inherent particularly in his latest works. That he himself never found such solutions is the fault of his epoch, which had not yet created conditions for a true solution of social contradictions.

Shakespeare's mastery and his ties with his people form a unity. His art sprang from the soul of the people, it returns to the people to enrich it with a bountiful harvest.

As part of the theme of the people, the author takes up the evolution and final disintegration of Shakespeare's Utopian ideal of a monarchic state, which was to bring the warring classes together by channeling the people's strength and the self-seeking of the aristocracy and bourgeoisie into the general interests of the nation. The analysis of the tragedy-pamphlet "Coriolanus," which warns the people and the nobility of the dire consequences to England of the strengthening of mercenary passions, leads to the conclusion that the tragedy represents the downfall of Shakespeare's Utopian ideal.

Shakespeare as Artist

A. Simirnov

Shakespeare had his own considered and complete esthetic system, which found its expression in the imagery and phrasing of his plays. He has a fine preception of the emotional colouring of words, and gives us clear indications of his thought and his artistic purpose. The titles of his plays in themselves are often definitions of their "tonality" and carry inferences as to their style. These inferences are developed in carefully selected colour tones and images, in the composition of the play and in delineation of characters. Character building and colouring in "Hamlet" for example is distinct from the "tonality" and the characters of "Othello."

Shakespeare's mastery is strikingly evident in his use of such theatrical devices of his times as "disguise" and "evesdropping." His craftsmanship here is both delicate and versatile; the devices are made to yield psychological effects inaccessible to his contemporary playwrights.

Shakespeare elaborated an individual technique of writing. His sense of style led to selected application of devices and means of expression. Shakespeare's work is remarkable for the harmony between stylistic and compositional devices and the basic idea-content of his plays.

A delightful and learned tale of follies and forgeries and literary fanaticism

This captivating new book follows the fortunes of Shakespeare from the time of his death to the present, surveying the rise of bardolatry and the more frenzied excesses of Shakespeare devotees. An impassioned cultist himself, Mr. Halliday has written a witty and refreshing appraisal of a complex literary controversy. **With reproductions of pertinent manuscript pages, paintings, and letters.** **$5.00**

The Cult of Shakespeare

by F. E. HALLIDAY

THOMAS YOSELOFF

11 East 36th Street, New York 16, N. Y.

Shakespeare Studies in Italy

Reviewed by Prof. Anna Maria Crino, University of Florence

In the fifties, besides new Italian translations of Shakespeare's plays and poems, some scholarly books and articles were published in Italy both on Shakespeare's fortune there and on some aspect of his work.

Anna Maria Crino, Le Traduzioni di Shakespeare in Italia nel Settecento, Rome, Edizioni di Storia e Letteratura, 1950, pp. 116.

The author deals with the interest in Shakespeare in XVIII century Italy, as manifested in the first translations of some of his plays. She stresses the point that the first translation of a play of Shakespeare into Italian, Julius Caesar, published in Siena in 1756, due to a Siennese clergyman Domenico Valentini, was a genuine attempt at rendering Shakespeare's English text in Italian, without recourse to Laplace's French adaptation of Shakespeare's play. Alessandro Verri, who had been in London for some months comes next with his two prose translations of Hamlet and Othello, never published. Hamlet had been completed in 1777 before Letourneur published his French translation of the same play. A study of Verri's holograph manuscripts still extant in Milan in the archives of his heirs, shows the difficulties Verri had to struggle with in his work as a translator of Shakespeare. Occasionally he is quite successful in rendering Shakespeare's English in good Italian prose. Meanwhile Letourneur's translation had been published in France, and the next attempt at acclimatizing Shakespeare in Italy was undoubtedly influenced by the French translation and was due to a Venetian lady, Giustina Renier Michiel, who was certainly better acquainted with French than with English. She was moreover probably helped by Melchior Cesarotti, the Italian translator of Macpherson's work. The study of Anna Maria Crino is prefaced by a survey of Shakespeare's fortune in France and rounded off by the examination of the gradual beginnings of a rebellion to classical standards, that is of the progressive change in literary taste, which was to lead to Romanticism.

Valentina Capocci's Genio e Mestiere, Bari, Laterza, 1954, pp. 132.

The author attempts to justify her belief that all the prose to be found in the text we have of the plays of Shakespeare is due to the improvisation of the players, not to Shakespeare's pen. This drastic conclusion takes no account of the fact that some of the most effective scenes, as the knocking at the door in Macbeth, for the simple fact of being written in prose, should be cancelled from Shakespeare's canon.

Augusto Guidi L'ultimo Shakespeare, Padova, Liviana Editrice, 1958, pp. 129.

The essay deals with stylistic and comparative criticism. The four plays Pericles, Cymbeline, The Winter's Tale and The Tempest are examined and found to contain a different outlook on life from that emerging from Shakespeare's great tragedies. In these later plays Shakespeare's attention seems to be focussed more than on events on the inner experience of the leading characters, and on their ultimate destiny, one of salvation through catharsis, not of ruin. And the women in these last plays have also a family likeness due to the fact that they exert a very beneficient influence on the chief characters of these plays. Prof. Guidi discusses the literature on the subject in his pages, and lays special stress on the images and language used by Shakespeare in these plays as indicative of his metaphysical outlook on life in this particular period of his career.

Salvatore Rosati's Il Giro della Routa, Florence Le Monnier, 1958, pp. 249.

The work is a personal reinterpretation of Shakespeare's King Lear. Prof. Rosati sees in this play two contrasting groups of characters, one actuated by reason and the other by common sense, the fool occupying a central position. Each act of King Lear is separately examined and the only light in the gloomy atmosphere is redemption through suffering.

TRANSLATING SHAKESPEARE

The problem of what to do with Shakespeare in translation was one of the chief subjects discussed by more than 250 Czech and Slovak translators when they met for a Conference in Prague on January 19 and 20th.

A major clash of opinion came when Jan Vladislav, the translator of Shakespeare's Sonnets, expressed a rather widely held opinion that the classics had to be made up-to-date and presented in streamlined form—not in language filled with excessive metaphor and over-poetical imagination. Erik Saudek—a translator of Shakespeare plays — took the contrary stand that a classic was a classic not because the author was dead and famous, but because he was in his own day "a revolutionary, a humanist and a realist." If so, why did he need "bringing up to date?" What made him a classic then makes him a classic now. Saudek passionately declared that translators should never feel that they are helping the poor old classic on to stand on its feet.

The then current production of Hamlet on the stage of the National Theatre—the translation of Zdenek Urbanek — was strongly attacked for its wide deviation from Shakespeare's language. "Not even Hamlet in evening dress," commented Zora Jesenska, a leading Slovak translator, "it's Hamlet in a tweed sports jacket!"

Some critics welcomed the eliminating of incomprehensible remarks, but others detected a lack of tension and some distortion which they attributed to the translator. Said one critic, "You cannot take away Shakespeare's imaginative atmosphere, his metaphors, and leave only the story, told in the plainest and most contemporary language, without bringing the original down to a humdrum level."

In another context Erik Saudek made an appropriate remark: "We should remember that democratisation of the language should never mean pauperization."

Digested from the Prague News Letter, XVI:4. Feb 20, 1960.

It is SNL's belief that most readers will immediately see that this is the same problem that English speaking directors face when preparing a text for an English speaking audience. Some of them modernize the language and keep the period costume; others modernize the costume and keep the Renaissance language; still others modernize both and lose Shakespeare. Each is incongruous. We pray always for the Golden Mean.

Teatro Ambulante

Italy's leading Shakespearean actor Vittorio Gassman has designed and constructed a mobile theatre which when set up holds an audience of 3000. Hamlet, one of the three plays in the program, will be seen by thousands who have never seen a live play before.

Edmund Gardner, Stratford Herald, Feb. 5, 1960

Shakespeare in Poland

When the last of Poland's Kings, Stanislaw August, ordered his Theatre on an Island built in 1790, the parapets of the classic theatre were decorated with statues of the dramatic favorites of the King—in the following order: Aeschylus, Euripides, Sophocles, Aristophanes, Menander, Plautus, Terence, Seneca, Shakespeare, Calder, Racine, Moliere, Metastasio, Lessing, Naruszewicz and Trembecki.

Barbara Krol, "The theatres in Warsaw's Lazienki Park," in Le Theatre en Pologne, No. 14, Oct., 1959, p. 7

The Pleasures of Research

The eminent Polish Shakespeare scholar, Professor Witold Chwalewik, has discovered in 1605 Quarto of Hamlet in the Library of Wroclaw University. The account states that only six others of this second quarto are known. Three of the known copies are dated 1604 and three dated 1605. It is a fine copy having been bound in white parchment along with Lyly's Euphues, Lodge's Rosalynd, and Greene's Menaphon.

Le Theatre en Pologne, No. 14, Oct., 1959, p. 23

Brain Teaser

In Twelfth Night (IV.2.14-16) Feste the Clown uses a part of a classic punctuating problem. Complete and unpunctuated it reads: That that is is that that is not is not but that that is not is not that that is nor is that that is that that is not. Can you punctuate it properly?

Inauspicious Beginning of a Great Career

As an amateur, Edward A. Sothern acted Othello at Theatre Royal in the Isle of Jersey. His first professional role was in Hamlet where he was assigned three parts: Laertes, the Ghost, and the Second Actor. To avoid confusion he put a memorandum in the wings to cue him for entrances and changes. A practical joker took down his cues and Sothern had no time to prepare another. Relying on a memory which proved faulty he appeared on stage several times at the wrong time and as the wrong character, "and was immediately dismissed for incapacity."

Jerry Blunt, "America's Amazing Lord," The Theatre Annual, 1959, XVI, pp. 61-2.

INTERNATIONAL CONFERENCE - STRATFORD

SHAKESPEARE AND WEBSTER

Chairman: Harold Jenkins
Westfield College, U. of London

Professor Jenkins considered Shakespeare and Webster as two writers of tragedy who used, in different ways, a common type of play. The dramatic action of Hamlet centered upon the opposition of avenger and murderer, hero and villain. In the main plot Hamlet is called upon to avenge his father, in the secondary plot Hamlet becomes the murderer of Polonius avenged by Laertes. The situations of Fortinbras and Laertes are designed to reflect Hamlet's whose duty has its sanction from the tie which binds the son to the father in the workings of the natural law. In his first soliloquy Hamlet sees his father and his uncle as Hyperion and the satyr. It is Gertrude's crime that having been united with the god, she has replaced him with the beast. What "is rotten in the state of Denmark" is that Hyperion is slain and satyr rules. Hamlet has both to kill his father's murderer and to rid the world of the satyr and restore it to Hyperion. Is it any wonder, Professor Jenkins asked, that Hamlet finds the task beyond him? For the evil he is called to cleanse from the world is in himself. So his thoughts turn from suicide as an escape from the defilement of living to reflection upon the mysterious destiny of man, stirred by the loftiest aspirations but infected by life's evil. Hamlet is more than a revenge play, yet through the archetypal revenge plot Shakespeare reveals a larger pattern concerning the good and evil which coexist in human life.

The revenge plot suggested to Webster was very different. Vittoria Cerambona and the Duchess of Malfi do not pursue revenge but suffer it. Webster's elaborations do not spring out of the central situation but are imported from stage tradition.

The dumb-show and the play following it reflect the crime central to Hamlet, but the dumb-shows in The White Devil are much less organic. Webster has not merely changed dramatic emphasis by centering interest in the sufferers of revenge, he has broken from that type of revenge situation in which Shakespeare imaged a contest between good and evil. The fundamental contest in Webster's tragedies is not between good and evil but between life and death, and, since here the grave must have the victory, the action of The Duchess of Malfi shows not movement and counter-movement but uninterrupted progression.

Professor Jenkins was moved in Webster by the tragedy of the passionate creature which reaches out towards life but advances slowly to decay until its radiance is shrouded in extinction. Webster's was a smaller, less harmonious vision than Shakespeare's, if only because it saw more of death than of life, and stressed suffering, but not reconciliation and forgiveness.

Good Queen Bess I and The Merry Wives

"That Queen Bess should have desired to see Flastaff making love proves her to have been, as she was, a gross-minded old baggage."

—Hartley Coleridge

Digests of Periodical Reviews

Edited By
Hanford Henderson, American University

Stevenson, Robert. Shakespeare's Religious Frontier. The Hague, Martinus Nijhoff, 1958. $2.02.

"Stevenson's conclusion is biographical: Shakespeare's 'mind-set' seems . . . to have been 'distinctively secular' . . . The limitations of the study are several . . . 'religious frontier' includes only Shakespeare's portrayal of churchmen and of ecclesiastical influence on certain events and his use of 'distinctively religious' technical terms . . . Stevenson does not treat . . . Shakespeare's use of the major themes of doctrine and ethics . . . In short, Stevenson does not talk about Shakespeare's Christianity . . . The source of the evidence is limited too. He might have dealt with the backround, function, and varieties of anti-clerical satire or economic portraiture . . . A study of dramatic structure might also considerably altar his findings."

Albert Howard Carter, Ren. News (Winter 59) 280 - 2.

"(Mr. Stevenson) seeks to show that Shakespeare displays little interest in the religious views of his clergy, and he agrees with Bradley that religious 'ideas do not materially influence his representation of life.' Much of Mr. Stevenson's evidence can be interpreted in more than one way . . . The book . . . contains a good deal of interesting information, and it is both scholarly and readable. But, I think, the method it employs of ascertaining Shakespeare's religious views really proves very little. There is nearly always a good dramatic reason for the way Shakespeare's ecclesiastics are drawn."

Kenneth Muir, MLR (Oct. '59) 586 - 7.

Nagler, A. M. Shakespeare's Stage, New Haven, Yale University Press, 1958, $2.00.

"Mr. Nagler offers us one more reconstruction of the Elizabethan theater . . . His findings are not sensational . . . Perhaps his most original idea . . . is that the Swan drawing represents a rehearsal rather than a performance . . . He is properly skeptical of the J. C. Adams reconstruction of the Globe and the Hotson arena stage . . . This is as reasonable a summary, on the theory that a conflation of the scanty evidence available yields 'Shakespeare's stage,' as may be found anywhere and all students of the Elizabethan theater will find it interesting to read."

M. A. Shaaber, MLN (Dec. '59) 745 - 6.

"(Mr. Nagler) undertakes to establish the major components of Shakespeare's stage . . . to suggest the different stage conditions at the Blackfriars . . . and to outline for beginning students the distinctive features of Elizabethan stage history . . . Professor Nagler rejects any attempt to reconstruct an Elizabethan stage by studying the internal evidence of its plays . . . His method is to select four 'Elizabethan theatrical elements . . . whose medival roots cannot be denied' and to combine them in an 'ideal type' of Shakespearean stage . . . Nagler's difficulties begin the minute he attempts to combine these elements.

John C. Adams, SQ (Summer '59) 433 - 4.

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STUDIES IN ENGLISH RENAISSANCE DRAMA

"Troilus Divided"

Richard C. Harrier, N.Y.U.

It is Professor Harrier's task to restore the critically scorned Troilus to his proper stature as a flaw'd hero like Hamlet or Antony—one intended to evoke as much admiration as disapproval, as much sympathy as pity—through an examination of his embodying the theme of **Troilus and Cressida**, the interrelation of value and honor. For one thing, Shakespeare tried to give stature to Troilus by his intimate association with Aeneas, the single Trojan figure whose virtue and magnificence were unquestionable to an Elizabethan audience, who grants Troilus magnificence of spirit, with generotisy of giving and dedication usually guided by accurate judgment. For another, Troilus' violation of the natural order, his willful triumph over reason, is the subject of most of the great tragedies. In his dramatizing of the theme of the play, Troilus is asserting that "value and honor are but the reflections of human action, the aura given symbols by human reverence demonstrated in action. Value and honor are created by will and imagination translated into action." In his relationship with Cressida—the passion for a woman and the honor of Troy are inseparable—Troilus is not exalting appetite, or sensuality compounded by will; "he is demonstrating the inseparability of the processes by which one chooses honorably or dishonorably. His is the voice of a sincere man who distrusts an appeal to reason framed to redefine the values on which his world has been constructed." Troilus is thus trapped by the logic of his argument: he cannot resign the value he has placed on Cressida, and therefore divides Cressida in two and he creates two beings within himself. "One Troilus still loves a faithful Cressida. One Troilus acknowledges a faithless Cressida and damns her." When Troilus, who represents the inflexible compulsion to create value by will, has played his part, Thersites, who represents an equal compulsion to destroy it, voices the day of naturalistic nihilism. (SERD, 1959, pp. 142-56.)

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"Falstaff—Clown and Man"

Elkin Calhoun Wilson, N. Y. U.

The great controversy over the question of Palstaff's cowardice — Maurice Morgann leading the nays, E. E. Stoll the yeas—Professor Wilson sees as not precisely pitched, for it fails to understand Falstaff's footing both in and beyond the realm of the comic. Falstaff, he feels, is a tool of the purely comic, "operative in the extant moment in which animal life ignores all moral accretions vital to social life over time, in which for the nonce workaday values are rudely unsaddled. In it the animal man concerns himself solely with the free play of life in radical contrast with any and all social constructs thrown suddenly by it into absurd relief. In that amoral moment all jests and jokes arise; it is the native habitat of clowns; neither cowardice nor courage centers it. Sheer amusement does—or should." He is also developed beyond this device into a humanized dramatic character who, although seeing the absurd side of everything, goes blind to his own and is unable to meet the inexplicable rush of events in life. His comic stance becomes itself a convention, absurd beside the changing needs of existence—for example, "this irresponsible way of life in which a madcap prince may indulge for a season cannot encroach on a monarch's." In Falstaff, then, the clown and the man, the comic and the pathetic, touch. As the author concludes, Falstaff is "primarily a comic device or contraption, his metier stage plays that refract rather than reflect our life, slipping free, to our abiding delight and refreshment, of the noose of all our conventions for irresponsible, momentary existence — then supremely humanized as a dramatic character caught in their coils at last." (SERD, 1959, pp. 345-356.)

(More Studies in May Issue)

"The Death of Hamlet: A Study in Plot and Character"

Fredson Bowers, Univ. of Virginia

Since a major difficulty in revenge tragedies is the maintenance of the audience's estimate of a revenger of blood as a sympathetic hero, Professor Bowers shows how this paradox was solved in three different ways. First, as in Tourneur's **Atheist's Tragedy**, the antagonist's death is caused by some agency other than the revenger, the dramatic emphasis shifting from plot to character and focusing on the protagonist's excessive inner conflicts and inaction. Second, as in Chettle's **Hoffman**, the revenger becomes a villain protagonist, his death administered by a surviving antagonist—with the emphasis on excessive action. Third, as in **Hamlet**, a middle course is taken: "On the one hand, although the protagonist's mental conflict is preserved, the religio-ethical scruples or the psychological disablities of frustation and madness are not strong enough to repress all action; instead, he struggles through to a partial series of actions even if with serious internal difficulty. On the other hand, because the protagonist's line is insufficient to provide enough illustrative suspenseful action for the play, the deficiency is made up by an increase in the interest normally expected from a counteraction." In the ironic interplay of action and counteraction "Shakespeare has preserved the essentially sympathetic nature of Hamlet's character, yet provided him with an error in his own action that will, by all stage ethics, call for his expiatory death." He manipulates the final slaughter so as to free Hamlet from any guilt of murder, contriving it so that the deaths of Laertes and Claudius may not be legally classified as murder. And though Hamlet must die for his killing of Polonius, Laertes asks that heaven may pardon him. Hence "if ever a tragic hero died peacefully with flights of angels to sing him to his rest, it is Hamlet"—all the result of Shakespeare's remarkable and deliberate balance of plot, character, and ethics. (SERD 1959, pp. 8-42.)

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Studies in Eng. Ren. Drama - Cont'd.

"Robert Walker's Editions of Shakespeare"
Giles E. Dawson, Folger Shakespeare Library

To Robert Walker, the author holds, belongs "the distinction of being the first publisher to assail vigorously and purposefully the principle of perpetual copyright." The present account is devoted largely to Jacob Tonson's meeting of the challenge presented by a 12mo edition of Shakespeare in eight volumes by Robert Walker in 1734-1735. The dispute was extremely vigorous and heated. Tonson was determined not to risk any legal action against Walker, the 1710 copyright statute being subject to questionable interpretation, and thus resorted to extreme extralegal measures to drive his competitor from the field. He issued ruinously competitive editions at lower prices and, in fact, completed his set before Walker, who promised one play each week and later two a week until the whole forty-three plays (including six apocryphal) were printed. Quality was sacrificed to contention. "Textually neither series is of any value: both are reprints, hastily got up, ill printed, and poorly proofread; neither is materially better than its rival nor materially below the usual level of the cheaper reprints of the day." In the end Walker was forced to give up any systematic reprinting of Shakespeare; he did, however, print **Hamlet** and **As You Like It** in one of his later serial publications, **The Beauties of the English Stage** (1740.) And although he was defeated, "it is possible that indirectly and unintentionally he did affect the literary history of his time. By starting a price war and causing his great rival to pour out floods of cheap Shakespeare, Walker was responsible for putting the plays into the hands of many lowly readers who otherwise could not have afforded them." (SERD, 1959, pp. 58-81.)

"A Medieval Survival in Elizabethan Punctuation"
Albert C. Baugh, Univ. of Pennsylvania

Noting numerous instances in all parts of the First Folio in which the punctuation at the end of a line of verse is not justified by the syntax and is contrary to modern practice, Professor Baugh suggests an explanation for what amounts to end-stopped punctuation of many run-on lines—e.g., "this night he meanes, / To burne the lodging where you use to lye" (AYLI, II, iii 22-23.) An examination of various early texts, like Layamon's **Brut** and **The Owl and the Nightingale**, reveals considerable pointing, occurring at times where a pause is not called for, to distinguish the individual verses. Thus, in sixteenth-century punctuation, which was passing from an elocutionary to a logical basis, the tendency to place a punctuation mark at the end of a line of verse was "in part at least, a survival of the medieval convention of separating lines of verse by period or an equivalent mark." (SERD, 1959, 1-50.)

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HISTORIES IN NEW YORK AND LONDON

Irving Kreutz, Kenyon College

Hats were in the air for the Phoenix Theatre's production of **Henry IV, Part I.** "The Bard is still the best," wrote McClain of the **Journal-American**; "Brilliant . . . Excellent," said Crist of the **NY Herald Tribune**; "Most towering work," echoed Watts of the **NY Post**; and "Better than the Old Vic," bragged Lewis of **Cue Magazine.** Most of the weekly magazines, whose critics have more time to think about things, agreed whole-heartedly with the newspaper men.

Harold Clurman, a director himself, found it "a meritorius presentation of a masterpiece," a production that is "lucid, sensible, digestible." And he closed his notice with this wistful observation: "I have never failed to enjoy this play, and have always envied the English for having produced a dramatist who could make the world believe that their medieval kings and courtiers spoke with the tongue of genius." (**Nation**, March 19) Henry Hewes, in the **Saturday Review** (March 19) called it "the best thing this well-intentioned theatre has done for quite a while."

The reviewer in **Time**, who might be Louis Kronenberger, had this to say: "One of the virtues of the Phoenix Theatre's lively production is that, as staged by Stuart Vaughan, it keeps a happy balance, values its martial clang and stir, sets broadsword heroics against tankard humor, and is never for a moment a one-man show."

Donald Malcolm, however, a minority reporter in **The New Yorker**, was "more disheartenel than pleased by the Phoenix Theatre's production . . . " His complaint is that the cast has paid no attention to the results of the research that scholars have provided for an actor in an interpretation of Shakespeare. He cites several misreadings of lines, and remarks, "No misreading at the Phoenix is disastrous in itself, but in the aggregate they tend to obscure the play in a haze of imprecision." His insistence "that part of an actor's job is to know the meaning of the lines he reads" does not seem unreasonable to us.

HENRY V AT THE MERMAID, LONDON

In contrast to the apparent fidelity of the Phoenix people to the spirit, at least, of Shakespeare's play, a production of **Henry V** has opened at the Mermaid Theatre in London. Here is Harold Hobson's eye-brow raising account of it:

"The liveliest thing we have had in these last rather depressing weeks (in London) has been the Mermaid Theatre's production of **Henry V** in battle-dress, with dancing girls, filmed scenes of war, and the victorious Henry returning to London to the noise of rejoicing outside Buckingham Palace. This is gay, bright stuff, with little resemblance to Shakespeare, and no reverence at all for his poetry, which is ruthlessly cut. The tennis ball insult . . . is delivered to a Henry in cricketing flannels, a national joke of great charm . . . in the end, however, one longs for the splendor of Shakespearean verse, and sympathizes with William Peacock, who has played the King as a plain-spoken, ordinary man." (**Christian Science Monitor**, Saturday, March 12).

"Revised Elizabethan Quartos: An Attempt to Form a Class"

Hardin Craig, University of Missouri

Following R. B. McKerrow's suggestion that many plays were printed in quarto "because there happened to be in existence the manuscript of a play that was not needed in the playhouse for the staging of the play and that such superfluous copies would be likely to fall, by purchase or otherwise, into the hands of publishers," Professor Craig examines a number of quartos which, having undergone revision, came into print. He focuses on nine of Shakespeare's plays because, in the main, all definite issues arise in connection with Shakespearean texts. They are **Love's Labour's Lost, Romeo and Juliet, A Midsummer-Night's Dream, The Merchant of Venice, 1 Henry IV, 2 Henry IV, Much Ado About Nothing, Hamlet,** and **Pericles.** On the basis of information from title pages, variant readings, and other textual matters, **Hamlet** Q2 affords the best case for membership in the class of quartos not needed and therefore liable to be printed. Yet, it is the conclusion of the author after a brief discussion of non-Shakespearean quartos that claim on their title pages to be revised, "indications of membership in our class are therefore almost exclusively to be found in plays by Shakespeare and, frankly, are not numerous enough or clear enough to establish more than a fair degree of probability." (SERD, 1959, 43-57.)

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COMPLETED DISSERTATIONS
Edited by
Jack R. Brown, Marshall College

Hamlet from Edwin Booth to Laurence Olivier: Some Changing Interpretations Reflecting Changes in Culture and in Tastes of Audiences, Daniel Ronald Kroll, Columbia University, 1959, 269 pages.

This dissertation investigates the ways in which an actor of Hamlet reflects social, scientific, and technological aspects of his own era.

As background for the principal part of his study, Dr. Kroll summarizes cultural aspects affecting the performances of Burbage, Betterton, Garrick, Kemble, Edmund Kean, Macready, Phelps, Charles Kean, Hallam, and Forrest.

Rapid improvements in the economic and social status of the common man were reflected in the Hamlet of Edwin Booth. To Americans of the gilded age, self-consciously interested in the arts and morally fastidious, Booth became an important symbol of refined taste. The "genteel tradition" and the "age of innocence" are evidenced by Booth's expurgations in the Hamlet text. The rugged individualism of the period is reflected by Booth's domination of his associates and by his "disproportionate share of box office receipts." The Booth Theatre itself (1864-65) was representative of the resplendent taste of the period.

Henry Irving's interpretation of Hamlet in England was a product of sociological and cultural elements similar to those in the background of Booth's American performances. An emphasis on ritual appealed strongly to England's artistocratic tradition, and Irving's audience of successful businessmen and professional and government workers made attendance at his performances a fashionable custom. A different type of influence is seen in the fact that limelight and, later, electricity, fostered the more "natural" type of acting which Irving developed.

Although the Hamlets of Beerbohm Tree and Forbes-Robertson were largely in the Victorian tradition, changes in productions of the play were foreshadowed during the latter part of the 19th century. Three principal forces were at work: (1) critics such as Shaw were advocating a playwright's theater; (2) William Poel was urging a return to conventions of the Elizabethan theater; (3) Gordon Craig and Adolphe Appia were turning away from the pictorial stage.

Four recent interpreters of Hamlet, Barrymore, Gielgud, Evans, and Olivier, reflect "the disillusionment following World War I, the growing independence of women, the psychology of Freud, the acceleration of technological progress, and the extension of educational opportunities for the common man." The Hamlet settings of Robert Edmond Jones and Jo Mielziner expressed the theories of Craig; Evans' production of the unabridged Hamlet was a development of Poel's experiments. Evans' "G.I." production and Olivier's film version brought Hamlet to a mass audience; both actors accordingly "emphasized melodramatic aspects of Hamlet and avoided subtle analysis of Hamlet's character."

SHAKESPEAREAN PAPERS AT THE INSTITUTE OF RENAISSANCE STUDIES, ASHLAND, OREGON

The Gresham Lectures, July 30-August 20, 1959
Dynasty and The Man in Medieval Kingship
Dr. George Vernon Blue

An analysis of inheritance and the varying values in degree as affecting feudal politics. The conception of the chieftainship of a strong leader had equal weight, if not greater weight, than primo-geniture as basis of claim to a throne, as shown in the early Plantagenets; 22-year-old Arthur of Brittany leaned less on his derivation from an older brother of King John than he did on his own ambition and arrogant assumption of stature. Contrariwise, elder sons might feel less interest in kingship gained through primogeniture than in a wealthy and powerful dukedom in another country; this was the case of Richard I, who was an English king almost entirely in absentia and preferred to be a French duke in the great province deeded to him by his mother Eleanor.

The False Steward
Dr. Margery Bailey, Stanford University

Malvolio is neither a satire on Puritans nor an ill-treated clown, as too often claimed. He is a bad servant in an important post, not only in the long line of faithless stewards such as Sir Aldingar, but in the actual experience of Tudor and Stuart society. Increasingly stewardship was undertaken by lawyers and city men who did not understand the needs of an estate or the people who had to be supervised on it; these officers feathered their nests and had ambitions to rise in society. Shakespeare merely notes an alarming tendency, which is recorded as deplorable and recognized fact in such later works on estate care as Edward Lawrence's "Duty of a Steward to his Lord." (1727)

Shakespeare On Film
Robert Towers, Oregon Festival Company

A sharply pointed review of the comparative values of the numerous films which have sought to interpret Shakespeare's plays, from the 1905 segment of Macbeth to the 1956 Richard III with Olivier. Dealing only with English-American cinema, we have 66 films from 22 of Shakespeare's 33 plays. Difficulties to be faced are the Tudor conventions which are required for the plays, confusing to a general audience, and the opposition of the breadth in staging to the directness of cinema as a medium. Even in the classic Henry V of Olivier, as nearly satisfactory as cinema Shakespeare can be, and blending action and poetry with canny magnificance, cutting and shifting of emphasis are required, and the verse is sometimes (as in the pictorial lines of the Chorus) too completely represented by splendid sea-going views. The Italian Romeo and Juliet went much further, cutting most descriptive material and play of wit, using gimmicks for effects, such as the marriage ceremony performed through iron bars in the monastery, and introducing plague scenes and a wild horseback ride. Wherever image could replace word, it was made to do so; tragedy was lost in color, grace and extension of comic elements. Shakespeare must be enjoyed in the word and the actor; cinema must develop as an art of the eye primarily. But if these limitations can meet or develop mutually, audiences may find greater depths than ever before in the mingling; but cinema should produce its own great poet.

A further development since World War I - an increasing emphasis on the total production, on the ensemble effect - has been the result of democratic influences at work on actors and audience.

Current Bibliography

Gross, Fannie, Shakespeare Quiz Book, N. Y. Crowell, 1959, pp. 215, $2.95.

For the professor who wants to inflate or deflate his ego, for those who will not accept the answers of TV directors' assistants, for those who may want to review a few thousand details catechismically, for those teachers who might give questions like these on their exams, for those who want to ask their questions in unusual ways (Who features singing commercials? Oliver and Celia in As You Like It) here is a book which will simplify the process. There are 2000 questions by the author of 108 quizzes on Shakespeare and other authors in the "Literary I. Q." column of the Saturday Review. If you know "Who, after being stabbed, is drowned in a malmsey-butt?" then both you and Clarence will be in fine spirits.

Creekmore, Hubert, Lyrics of the Middle Ages, New York, Grove Press, 1959, pp. 278. $4.75.

This is apparently the first collection of its kind for here the lyrics are all translated—from Greek, Latin, Provencal, French, Portuguese, Spanish, Italian, Welsh, Irish, Old Norse, Danish, Dutch, German, Anglo-Saxon, and middle English. It is an entertaining and enlightening collection although some of the original lyrics must sound better than the pedestrian verse into which they have been translated.

Craig, Hardin, English Religious Drama of the Middle Ages, Oxford, Clarendon Press, 1955, pp. 421.

Here is as thorough a study as any scholar would want of the subject under discussion. Professor Craig studies the various genres from their origins to the Renaissance and makes clear a difficult subject. Elizabethan tragedy was similar to the morality plays. The patterns were the same: Temptation, sin, discovery, repentance, punishment, and the hope for eventual salvation. The prodigal son theme is evident in the Henry IV plays, and strong representations of internal conflicts are seen in Macbeth and Othello. Shakespeare knew the morality plays "but there is little evidence that they affected his own dramatic work except that they still expressed the moral sincerity of the Elizabethans." Since there is no evidence that "the broadest and finest kind of moral play had been imported from abroad. . . It is not therefore a matter of the formal and often thin thing called literary influence that makes Macbeth remind one of Everyman, but a community of race and purpose that found expression in the drama of two different though still closely connected ages."

SHAKESPEARE PAPERS FROM SHAKESPEARE SURVEY 12, 1959

A PIONEER OF PRACTICAL STAGING

Nugent Monck, deceased October 21, 1958, describes himself as "a man who has spent his life trying to put Shakespeare simply on the stage." He "started fifty-six years ago," and he is "among the few who have given the whole cycle to the public," with one exception at the Maddermarket Theatre in Norwich, where he founded the Norwich Players and has been the director and producer of plays since 1911. The Maddermarket Theatre is "the first practical model of a sixteenth-century stage since Shakespeare's day," and from it have come practical hints on the staging of many of the plays. ("The Maddermarket Theatre and the Playing of Shakespeare," Shakespeare Survey 12, ed Allardyce Nicoll, Cambridge University Press, 1959, pp 71-75.)

ACTOR, SCHOLAR, AUDIENCE

Richard David, of the Cambridge University Press, "in the last eight years and more" reported "for Shakespeare Survey on current productions," in summing up his experience for the benefit of actors and scholars emphasizes "the multiplicity, the instability, the insubstantiality of the theatrical art." In spite of these handicaps, he believes that "Shakespeare . . . makes his efforts only in terms of acting," and that "the actor's and the scholar's gifts must help each other out . . . if the plays are to be so presented as to reveal the true 'form and pressure' of Shakespeare's intention."

He is concerned primarily with the distortion of Shakespearean plays on the stage in the name of realism, and points out the major "conventions of the Elizabethan theatre" (lack of scenery, convention of disguise, the treatment of soliloquy verse speaking, etc.) which must be considered in any production and suitably "translated" before it can come to life in the hands of a competent director. A Globe replica is not a requirement, nor is the audience to look for minutiae hypercritically. ("Actors and Scholars: A View of Shakespeare in the Modern Theatre," Shakespeare Survey 12, ed. Allardyce Nicoll, Cambridge University press, 1959, pp. 76-87.)

SHAKESPEARE'S WIFE

Dr. Charles J. Sisson, having explained "records of the Court of Chancery and . . . Court Rolls of the Manor of Old Stratford" with respect to a dispute between the Earl of Warwick and one Francis Smyth over lands in Shottery—records in which the names of "Richard Hathaway, Shakespeare's father-in-law, Foulke Sandells and the Burmans, friends of Shakespeare and of his wife, Anne," appeared as court witnesses, infers that "Hathaway's influence was potent in local affairs at Shottery" and that Hathaway himself "was a man of substance in their community." In tracing the course of the dispute to its conclusion in favor of Smyth in spite of Smyth's Catholic connections and the influence of Warwick, the Lord of the Manor, Dr. Sisson emphasizes "the close and intimate relations" among Shakespeare's friends and concludes that "there is no ground whatever for the common conception of a mesalliance between Shakespeare and a portionless bride from Shottery" nor for any "doubts . . . as to the identity of Shakespeare's wife." ("Shakespeare's Friends: Hathaways and Burmans at Shottery," Shakespeare Survey 12, ed. Allardyce Nicoll, Cambridge University Press, 1959, pp. 95-106.)

THE GODDESS CLEOPATRA

Michael Lloyd, of University College of North Staffordshire, presents the thesis that Shakespeare's Cleopatra's "most striking qualities closely resemble those of the goddess Isis, and may have been suggested by her." "The nature of Cleopatra's love," he opines, "stands in contrast to the Roman view of human relationships with which Antony accords," briefly, "the opposition of business and pleasure" in which, in a pinch, business has the "priority." Cleopatra's love, however, combines with the "martial element" to destroy but only to recreate the beloved "after her own kind." Echoes from "the sources of Shakespeare's knowledge of the cult of Isis," Apuleius' Golden Asse and Plutarch's Moralia translated by Holland, 1603, Mr. Lloyd traces in Antony and Cleopatra, showing that Shakespeare's play "is faulty" in structure "if we see Antony's tragedy as the centerpiece," but that "the fifth act falls . . . into place . . . if we see as its subject the statement of the divine humanity which is common to Isis and Cleopatra." ("Cleopatra as Isis," Shakespeare Survey 12, ed. Allardyce Nicoll, Cambridge University Press, 1959, pp. 88-94.)

THE ITINERANT SCHOLAR

At the Fourth Annual Meeting of The American Society for Theatrical Research, Columbia University, November 28, 1959.

RICHARD III AND THE CIBBER TRADITION

Arthur Colby Sprague, Bryn Mawr College

Cibber's Richard III, popular from 1700 until the mid-nineteenth century, still has its hold on the producer. Phelps and Booth both went back to it after restoring Shakespeare A theatre in Boston performed the Cibber version as late as 1930. To return to Shakespeare it is necessary to break "wholly and forever" with the melodramatic and low comedy elements introduced by Cibber. Although Odell in 1920 said that Cibber's was a better play because it was more concise and unified, the improvement is purchased at a price of omitted important characters, reduction of the depth of others, and destroying the many-faceted Hamlet-like personality of Richard. Hazlitt called the version a disgrace. Richard is an actor, but no longer an aristocrat or Plantagenet. Olivier still tosses away the Bible as did Cibber's Richard. Although both Dr. Johnson and William Archer condemned the scene, Richard "must woo Ann with the ardor of a Romeo." We and the Renaissance understand the force of rhetorical argument. Played for poetry (not realism) with melodrama and low comedy on an open stage, the play will be restored to its deserved epic proportions. (The foregoing is condensed from a longer abstract in ASTR, the organ of The American Society for Theatrical Research, 1960.)

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"A merrier hour was never wasted there"

Speaking about "extreme" thories proposed for the origins of social and cultural phenomena, William I. Thomas in his Source Book for Social Origins (6th ed. Boston, 1909, 23) says: "In fact a variorum edition of the theories of the origins of culture would be as interesting as Mr. Furness' variorum edition of Hamlet, which, while it was not, I believed, prepared with that view, is yet one of our great storehouses of amusement."

Shakespearean Jokers

Redmond L. O'Hanlon who won $16,000 on the $64,000 question has produced and marketed a card-table cover which is decorated with poker hands and appropriate quotations from Shakespeare. Thus, for a spade jack in a possible club flush: "Take hence this Jack and whip him." (A&C) One not yet used might do for strip poker: "By this hand, I'll have that gown" (Tempest).

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REVIEW OF PERIODICALS

Barbara Alden; Michael Salamo, Brooklyn College; Marvin Spevack, City College (N.Y.); Joseph H. Summerell, N.Y. State University, Plattsburg; Margaret Lee Wiley, Arlington State College; George W. Williams, Duke.

THREE SONS IN HAMLET

Jean Paris believes that the three sons in Hamlet may be regarded as the "three affirmations of the Son against the Father, of the future against the past." The play actually begins with the death of Fortinbras' father, rather than with the death of Hamlet senior. "In the complex scheme of events that have occurred prior to the raising of the curtain, there are wrongs to be righted that cannot simply be atoned for by the killing of Claudius. Such an act would avenge Hamlet's father, but it would not avenge the elder Fortinbras." Beneath the "evident disparities" distinguishing both Hamlet and Laertes, looms the character of Fortinbras, in whom one finds Hamlet's "incarnation of conscience" and Laertes' "embodiment of action." Fortinbras is the "predestined victor because only by regaining his father's lost lands can he reestablish the original order of things and restore order and unity to a world of division and chaos." The play in its symbolism reflects the philosophy of the Rosicrucians, whose chief exponent was Robert Fludd. "Beginning with a profound corruption in the existing nature of men and things . . . Shakespeare leads us through spiritual strife, dissension, and war towards ultimate purification and recapture of the pristine state of innocence," as is usually demonstrated in Hamlet's re-birth in the character of Fortinbras. ("The Three Sons in Hamlet," Atlantic Monthly, 203:6 (June 1959), 68 - 76.)

HAMLET'S CONTEMPT

The contempt of the world, so much a part of the Elizabethan frame of reference, involved four themes, each prominent in the language and ideas of Hamlet: the transiency of life, the corruption of nature, the evils of society, and the peril of the afterlife. These, Professor Howard, of Ohio State University, asserts, "illustrate the proverbial character of the otherworldliness of Hamlet." Since not all in the play have the same eternal judgement. Hamlet reflects "the contempt of the world, not alone in its view of an evil society, nor in its steady reminder that nature and the world are corrupt and perishable, but in its ultimate indication that one must look to the next world, to heaven and hell, to find God's justice." Yet Hamlet is a tragic hero because he chooses worldly action over renunciation, Shakespeare departing in this from the customary de contemptu moral. Torn between contempt for the world and concern for it, Hamlet discovers that the only way he can serve the cause of earthly justice is to put himself patiently at the command of God. Therefore, the author concludes, this irony exemplifies "contempt of the world by showing that man, acting on human impulses, must err. But in it Shakespeare comes, too, to exalt the dignity of man as it must be conceived in the Christian scheme—his dignity in carrying out, in whatever partial and limited way, the justice of heaven, even under the handicap of humanity." ("Hamlet and the Contempt of the World," The South Atlantic Quarterly, LVIII:2 (Spring 1959), 167-175.)

THE CRITIC'S OBLIGATION

Stark Young, experienced man of the theatre, author, and for twenty-five years the distinguished dramatic critic, again says something significant about Shakespeare. In the department After Hours of Harper's Magazine he describes the obligation of the critic to "look sharp" at the performance "and try to be as useful as possible (and more illuminating) to the people on the stage as well as to his readers." He writes from intimate acquaintance with the stage, with Shakespeare, and with the actors. Briefly describing the magnitude of Othello, he calls upon the actor to take the speech of Othello ("Never, Iago . . . Like to the Pontic Sea") in Act III as an aria, not a declamation. It must be delivered as an aria. He praises Walter Huston's mastery of the breath, so necessary to the role: Huston's sustaining the basic lyrical burden so essential to the expression of the scope, the beauty, and the profound power of the speech of the third act and so essential to the effect of the whole play. Huston had been trained by his sister, Mrs. Carrington, who had guided Barrymore into the creation of the role of Hamlet. (Hampden had failed in the role of Othello to convey magnitude and to convey the great moment of the whole, concentrating upon phrase.) Mr. Young believes that Paul Robeson could have risen to another plane of greatness if critics or a director had asked him to hold certain gestures and "thus confirm the single and noble movement of the speech he was saying." ("The Art of Theatre Criticism," Harper's Magazine, CCXX:1318 (March 1960), 26-31.)

PUNCTUATION IN THE FOLIO

By careful examination of punctuation changes by "Compositor B" (of the First Folio) in the Merchant of Venice, compared Q2 (1916) with Q1, "the Hayes quarto of 1600," "because it was virtually unrevised" and so offers "a fairly reliable control text for assessing B's attitudes and general workmanship," D. F. McKenzie of Corpus Christi College, Cambridge, feels that "it is safe to say . . . many of the most disturbing features of the Folio punctuation are in fact compositorial.". "Roughly," he finds Compositor B made "one change in punctuation for every three and a half lines of text;" so that "if this is also his average for the First Folio then it is certainly time that some attention was given to this feature of his work and his changes classified." Mr. McKenzie proceeds to do this with detailed examples. (Shakespearian Punctuation—a New Beginning," Rev. of Eng. Stud., X:40 (November, 1959), 361-370).

THE NOT-SO-LOWLY FARCE

Professor John Dennis Hurrell of the University of Minnesota is concerned with a reevaluation of farce which would deliver it from being regarded as "the lowest level of the series headed by tragedy" and place it "to one side" where it can make "the very positive and valuable statement that tragedy might not even be necessary and might, even, be a little ridiculous." He calls attention to the great age of this dramatic form; its popularity; and the attention given to it by such "major dramatists" as Aristophanes, Shakespeare, Moliere, and Wilde. The laughter excited by farce is usually explained either as 1) due to "the dual nature of man" and therefore immoral or 2) a "safety valve" effect, as in the Freudian view of Eric Bentley. Dr. Hurrell suggests a third way of looking at farce, on the level of the "ingenuity" of the characters in handling their predicaments, a level, he observes, on which "in farce as in life most problems are solved;" and he uses Falstaff as a prime example. ("A Note on Farce," Quarterly Journal of Speech, XLV, 4 (December 1959), 426 - 430).

VIOLA AS CHEMIST

Professor Harold Jenkins, of Westfield College, University of London, first presented the contents of this article as a lecture at the Rice Institute on March 26, 1958. He examines "some features of Shakespeare's comic art in one particular example," Twelfth Night; but he does so by a fruitful and detailed comparison of its characters, plot, and structure with those of The Two Gentlemen of Verona which he considers the best "source" for the later play. Disagreeing with Milton Crane, who considers Malvolio "the central figure of the play," he shows how Malvolio by his function in the subplot parodies "the more delicate aberrations of his mistress and her suitor." Viola is established as the catalytic agent who brings both Orsino and Olivia to their senses and thereby to the realization of the true love through the awakening of her unillusioned passion. ("Shakespeare's 'Twelfth Night'," Rice Institute Pamphlet, XLV, 4 (January, 1959), 19-43.)